

IASPM-ANZ 2018 **"Playing Along"**

3-5 December 2018

**Waikato Institute of Technology
Hamilton, New Zealand**

Programme and Abstracts

WELCOME and ACKNOWLEDGEMENTS

Kia ora koutou and welcome to the Waikato Institute of Technology.

As Head of the School of Media Arts, it is my great pleasure to welcome you to our institution for the annual conference of the Australasian branch of IASPM. This is the first time Wintec has hosted this event, and we are thrilled to have been given this opportunity. Music and performing arts are going from strength to strength as an academic programme for young practitioners, and it is equally important that this is matched and underpinned by a strong research culture to keep advancing our knowledge of what we teach. This conference is one sign of the healthy relationship that has developed between theory and practice.

I would like to thank the organising committee of Megan, Nick, Matthew, and Jeremy, who have worked tirelessly to organise this event, along with David Sidwell, Richard O'Brien, Lee Lauren, other members of the Wintec community, and the student helpers, whose support has made this possible.

Many of you have travelled a great distance to be here, and we are grateful for your effort in coming to a city that is just slightly more difficult to get to than most! We trust that the conference will be stimulating and fruitful, that you enjoy the delights Hamilton has to offer, and that you will have a safe journey back home.

Ngā mihi nui e tēna koutou katoa.

Sam Cunnane
Head of School of Media Arts

The Organising Committee would like to express their gratitude to the IASPM-ANZ Executive and the Wintec School of Media Arts for their support of the conference. We are also very grateful to our keynote speaker Richard O'Brien, who continues to provide so much support for the arts in Hamilton.

Finally, we would also like to acknowledge the Wintec Accommodation Services, Novotel & Ibis Hamilton Tainui, both of whom provided discounted accommodation rates for conference attendees; and, Maria Senear and her award-winning team at The River Kitchen, who are providing the catering for the conference.

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PROGRAMME

MONDAY 3 DECEMBER

10.00-11.00

Registration and Refreshments

Events Room 1, Waikato Institute of Technology City Campus

11.00-11.30

Mihi Whakatau and Welcome

Events Room 1, Waikato Institute of Technology City Campus

11.30-13.00

Plenary Session

Playing Along [Megan Rogerson-Berry], Events Room 1

Ben Green	Playing our song: Musical experiences and interpersonal relationships
Matthew Bannister	Taken by strum: ukulele jamming as musical experience
Gavin Carfoot	Musical objects and the rise of the maker movement

13.00-14.00

Lunch, Events Room Foyer

14.00-15.30

Parallel Sessions

Metal [Catherine Hoad], Events Room 1

Tai Neilson	Toward a Theory of Heavy Metal Humour
Paul Oldham	Heavy metal kids: an archaeological exploration of proto heavy metal in Australia
Samantha Bennett	Can You Hear the Thunder? The Tech-Processual Construction of Environmental and Emotional Situ in Ghost's 'Cirice'

Hybrid Forms: Music, Education, Performance [Gavin Carfoot], Events Room 2

Georgia Pike	Neill's Young: A.S. Neill's approach to the arts at the Summerhill School, and its relevance today
Jeremy Mayall	Piano and Eggs: an early morning introduction to new music
Sean Foran	Live electronics and acoustic improvisation: playing with technology in performance environments

Reconsidering History [Matthew Bannister], AG.03

Gareth Schott	"Ni Yw Y Byd": The Welsh Underground Alternative Music Scene of the late 1980s
Kirsten Zemke	"What're we supposed to remember, Nana?" - Romanticism and Afropresentism in works of Beyonce, Missy Elliot and Erykah Badu
Nabeel Zuberi	This was a Journey into Sound: Coldcut's Seven Minutes of Madness Remix of Eric B & Rakim's "Paid in Full" (1988)

15.30-16.00

Afternoon Tea, Events Room Foyer

16.00-17.30

Parallel Sessions

Music and the Screen [Jeremy Mayall], Events Room 1

Kate McQuiston	The Musical Character of Michel Gondry
Victor Vicente	"Wake Up Sid": India's Millennial Struggles, the Bollywood Film Song, and the Musical Shaping of Generations
Sara Bowden	Kill or Be Killed: Music as a Moral Catalyst in Toby Fox's <i>Undertale</i>

Popular Music, Words, and Gender [Geoff Lealand], Events Room 2

Catherine Strong	'She almost killed him': Re-examining writing on musicians and domestic violence through a feminist lens
Andrew Ward	Gendered Conversations in Pop Songs

19.00

Screening of *The Rocky Horror Picture Show*, CG.16

TUESDAY 4 DECEMBER

09.30-10.30am
Parallel Sessions

Hooks, Signatures, and Words [Nick Braae], Events Room 1

Jadey O'Regan	Keep Fishin': A Study of Hooks in Pop Music
Neal Warner	The Language of Non-Musicians: Understanding the referential meaning in American popular music

Time and Place [Henry Johnson], Events Room 2

Narelle McCoy	Strangers in a Strange Land: the influence of the Celtic Diaspora in Australia
Geoff Stahl	Because the Night....Popular Music After Dark

10.30-11.00
Morning Tea, Events Room Foyer

11.00-12.30
Parallel Sessions

Gender Identities [Megan Rogerson-Berry], Events Room 1

Jared Mackley-Crump & Kirsten Zemke	Six-Inch Heels and Hyper-Femme Queers: Beyoncé and Black Femininities
Kat Nelligan	Lady Gaga, Authenticity, and Queer Performance
Samuel Whiting, Paige Klimentou, Ian Rogers	"We're just normal dudes": Hegemonic masculinity, Australian identity, and Parkway Drive

Collaborations and Creativity [Tai Neilson], Events Room 2

Jeff Wragg	Autosonic Self-quotation: exploring the benefits of sampling while retaining authorial agency
Martin Koszolko	How do online friends stay electric? A discussion on tools and strategies for remote music collaborators
Adam Behr	Playing together, falling apart: Examining the relationships between creative practice, social dynamics and the bottom line

Classic Rock [Kathryn Cox], AG.03

Bridget Sutherland	Listen to the Lion: The phenomenon of electric rock music and the disappearing animal
Dean Ballinger	'Looking through a glass onion': The Beatles and pop music conspiracism
Kathryn Cox	"Join Together with the Band": Identity and Belonging in Pete Townshend's <i>Lifefhouse</i> Project (1971-2007)

12.30-13.30

Lunch, Events Room Foyer

13.00-13.30

Launch of *Popular Music, Stars and Stardom*, edited by Stephen Loy, Julie Rickwood and Samantha Bennett, Events Room 1

13.30-15.00

Parallel Sessions

Pop, Jazz, and Theatre [Jeremy Mayall], Events Room 1

Tom Pierard	Around the backbeat: exploring the influence of jazz drumming in popular music
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Nick Braae	Stylistic Play and Humour in Musical Theatre
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Aleisha Ward	Jazz Kōrero: Talking About Jazz and Gender
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Documenting History [Liz Guiffre], Events Room 2

Julie Rickwood	Mapping Popular Music Exhibitions in Australia
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Michael Brown	Alex's adventures in master-land
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Antti-Ville Kärjä	"Lost in time... and meaning": on the absent-mindedness of popular music historiography
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15.00-15.30

Afternoon Tea, Events Room Foyer

15.30-16.30

Single Session

Music and the Natural World [Samuel Whiting], Events Room 1

Catherine Hoad and Oli Wilson	Spear-to-spear networks: Music and communicative phenomenology in online spearfishing videos
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Ian Collinson	'Singing along at the end of the world': popular music, climate change and the problems of the Apocalypse
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17.00-18.00

Keynote

Richard O'Brien, Events Room 1

19.00

Conference Dinner @ Gothenburg

WEDNESDAY 5 DECEMBER

09.00-10.30

Parallel Sessions

Religion, Spirituality, and Identity [Julie Rickwood], Events Room 1

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|--------------------------------|---|
| Caleb Driver and Simon Moetara | "I Am Who You Say I Am": Music in the formation of Christian identity and belonging within the Evangelical-Pentecostal-Charismatic (EPC) churches in Aotearoa-New Zealand |
| Daniel Hernandez | Hymns and Ancestors in the Borderlands: An Exploration of Colonialism and Identity in Tongan Rugby Nationalism |
| Christine White | Cowfish, Turnstiles, and Russian Dolls: A personal story of the power of metaphor and music-making for healing |

Music and Whānau [Kirsten Zemke], AG.03

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| Ata Siulua | Family, influence, and music: The need to explore the role of music practice and preference within Tongan families as a source for identity and belonging |
| Liz Guiffre | Playing along with baby – when and how does 'music for pleasure' become a shared experience between caregivers and children |

Music and Cities [Geoff Stahl], AG.05

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|--------------|---|
| Adam Kielman | "Joining the Hearts of Those Who Live Far from Home": New Mobilities and Musical Cosmopolitanism in Guangzhou |
| Cary Bennett | Barriers to live music in a regional Australian city |

10.30-11.00

Morning Tea, Events Room Foyer

11.00-12.30

Parallel Sessions

Spotify [Matthew Bannister], Events Room 1

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| Jennifer Kirby | Whose Spotify Is It Anyway? Commodified Taste and Musical Identities On Spotify |
| Megan Rogerson-Berry | "If I ever need to come out to someone I'll just show them my playlist": queer music collections in the digital age |
| Geoff Lealand | What is Spotify good for? Teaching about the music industry in a university setting |

National and Transnational Identities [Victor Vicente], AG.03

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| Henry Johnson | "Way of the Dragon Spirit": Chinese reggae, identity and belonging in Aotearoa New Zealand |
| Ieva Gudaityte | The borders of fun: decoding rock tradition in Soviet Lithuania |

12.30-14.00

Lunch and Conference Ends; IASPM-ANZ AGM to begin at 13.00, Events Room 1

19.00

Conference After-Party and DJ Night @ Static Bar



THE SINGULARITY

an evening of FRESH FRUITY FUNKY FORTY-FIVES

with

DJ NABEEL
&
TV DISKO

STATIC
WEDS DEC 5TH • 8 PM TIL LATE

ABSTRACTS

MONDAY 3 DECEMBER

11.30-13.00

Plenary Session: Playing Along, Events Room 1

Playing our song: Musical experiences and interpersonal relationships

Ben Green

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Music both reflects and informs interpersonal relationships, such as those between family, friends and romantic partners. The close association between popular music and romantic love in particular is the subject of clichés. In theorising these functions, sociological literature has largely focused on what music signifies through lyrics and semiotic associations (e.g. Peatman 1942; Horton 1957; Frith 1989). In contrast, based on in-depth interviews with music scene participants in Brisbane, Australia, this paper argues that music can also create a shared, affective space in which individuals may experience and express feelings with and about each other. Such opportunities can arise unexpectedly, but people also plan or consciously take advantage of them in order to communicate, explore and celebrate particular ideas and feelings. Songs are selected to soundtrack activities and celebrate occasions, while at other times music itself provides the occasion, from a planned concert attendance to a spontaneous radio singalong. The emotionally-charged, interpersonally significant experiences to which music contributes may take on a unique importance as peak music experiences - that time we danced, that time we listened together, that gig we saw. These are epiphanies (Denzin 1989) that reveal or encapsulate aspects of people and events, playing a key part in the narrativisation of relationships. These are especially visible demonstrations of the broader role that music plays between people.

Taken by strum: ukulele jamming as musical experience

Matthew Bannister

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This paper presents results of a 2018 ethnographic and participant observation study of ukulele groups in Kirikiriroa/Hamilton Aotearoa/New Zealand, applying Thomas Turino's (2009) account of musical participation. Ukulele playing can occur in many different types of groups/playing contexts, from solo to small friendship-based groups meeting privately, to tuition (classes), to large semi-public "jams" which can involve 60 or more participants. Turino regards participatory music as a means of creating and sustaining group identity, and the study finds examples of perceptions of social unity, of participating in different groups to expand social networks, of creating and sustaining group identities as a response to trauma, isolation and death of loved ones, and on a more individual level, experiences of "flow" or optimal experience (Csikszentmihalyi). However, most ukulele groups also perform live, what Turino refers to as "presentational" music-making and this can conflict with the participatory model by introducing questions of judgement. Moreover, most ukulele groups use written scores or notation of some kind, and this practice highlights some problems in Turino's account, which never mentions scores, defaulting to an idealised model of oral, participatory culture. Scores introduce questions about how ukulele groups relate to or participate in modernity, questions of literacy, hierarchy, power (who organises scores, where do scores originate, do groups have "leaders"?) that stretch Turino's model.

Musical objects and the rise of the maker movement

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This paper provides a critical perspective on cultures of making in popular music, focusing on what has been described as 'the rise of the maker movement'. Postindustrial society has been characterised by the production of knowledge rather than material goods, and the assumption has been that a world in which we are surrounded by consumer goods indicates the centrality of consumption in how self and agency are articulated. However, material production has become increasingly important as a form of productive leisure, often positioned as a morally superior practice whose material outcomes hold 'higher value than other categories of objects' (de Solier 2013, 171). This paper explores these issues in social and cultural context, looking at the historical and theoretical bases of the maker movement. Drawing from a range of scholarly perspectives, the paper outlines how maker communities are

intertwined with discourses about global capitalism, beliefs in the value of material production, and a diversity of personal, embodied, cultural, ecological and institutional motivations. These issues are illustrated through examples of DIY making such as the 3D printing of musical objects; examples that highlight the nuanced relationship between concepts of music, self, agency and materiality today.

14.00-15.30

Parallel Sessions

Metal, Events Room 1

Toward a Theory of Heavy Metal Humour

Tai Neilson

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What are the characteristics of humour in and about heavy metal culture? Very little has been written about the myriad examples of metal comedy. A review of canonical books in the field yields few references to jokes, humour, comedy, or even parody. In her (2000) book, *Heavy Metal: The Music and the Culture*, Weinstein flatly claims "metal is not heavy on humour." Among the few attempts to grapple with humour in the scene, Kahn-Harris (2007) uses the term "reflexive anti-reflexivity" to describe how bands and fans "'play' in serious ways with imagery that might otherwise be ridiculed." In this paper, I analyse the (2015) film *Deathgasm*. With its combination of comedy, horror, and metal, the movie provides a privileged point from which to survey heavy metal humour. Unlike the examples discussed by Kahn-Harris, *Deathgasm* is intended to be a comedy and its humour is deeply reflexive about metal's subcultural distinctions and the horror tradition. Film studies theories of horror comedy better describe the movie's tendencies toward transgression and excess, as well as rapid shifts between terror and laughter (Paul 1994; Clover 1992; Carroll 1999; Magistrale, 2005). The grotesque humour in *Deathgasm* pushes the violent themes of metal music to excess, yet it uses humour to defuse tension and defang extreme metal imagery. Furthermore, while the film transgresses against notions of good taste and authority figures, these subversive moments often reinforce metal's subcultural boundaries and hierarchies.

Heavy metal kids: an archaeological exploration of proto heavy metal in Australia

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The key characteristics that have come to be considered as Australian 'heavy metal' emerged between 1965 and 1973. These include distortion, power, intensity, extremity, loudness, and aggression. While Australian music was subject to the influence of established British and North American heavy rock acts, the nation's relatively small population and geographical distance from Europe and North America resulted in it commonly being omitted from international touring schedules. As a result, Australian domestic acts rose to fill the void. This exploration of the origins of heavy metal in Australia focusses on the key acts which provided its domestic musical foundations and how this was informed by its alcohol-fuelled performance sites and youth-oriented media. Loud and heavy music was firmly established as a driving force of Australia's emerging pub rock scene in the early-1970s. High volume heavy rock was taken to the masses was Billy Thorpe & The Aztecs whose triumphant headline performance at the 1972 Sunbury Pop Festival then established them as the nation's most popular band. Three bands consolidated these underpinnings: guitar hero Lobby Loyde's defiant *Coloured Balls*; Sydney's primal heavy prog-rockers *Buffalo*; and the highly influential *AC/DC*, who successfully crystallised heavy Australian rock in a global context. This paper explores how the archaeological foundations for Australian metal are the product of domestic conditions and sensibilities enmeshed in overlapping global trends. In doing so, it also considers how Australian metal is entrenched in localised musical contexts which are subject to the circulation of international flows of music and ideas.

Can You Hear the Thunder? The Tech-Processual Construction of Environmental and Emotional Situ in Ghost's 'Cirice'

Samantha Bennett

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Since Phillip Tagg recognised the impact of 'acoustical aspects' and 'electromusical and mechanical aspects' as part of his hermeneutic-semiological method of music analysis, such factors are increasingly apparent and integrated into popular music analytical methodologies. Analytical scholarship by Dockwray & Moore (2010), Zagorski-Thomas (2014) and Bennett (2015) foregrounds the dynamic, spatial and frequency components of recordings as opposed to formalist or notatable parameters of musical expression. This is especially useful in furthering understandings of

contemporary popular music where technological and processual intervention(s) are not only sonically discernible, but also deliberately foregrounded in sound mixes.

This paper focuses on the tech-processual construction of environmental and emotional situ in the Grammy award-winning track 'Cirice', the lead single taken from *Meliora* (2015), the third album by Swedish band Ghost. Through its six-minute trajectory, 'Cirice' traverses a number of sonic environments, from inside a church to outside in the midst of a storm. Lyrical references to thunder are reinforced with a timpani leitmotif—a common orchestration trope in Western classicism—that varies in proximity from two protagonists featured in the song. Applications of time-based signal processing construct psychological and emotional aspects of allegiance and defection. This analysis first focuses on contextual matters of stylistic and orchestration influence and confluence, before analysing the production aesthetics present in 'Cirice'. In doing so, the paper elucidates the tech-processual construction of multiple sonic environments befitting of *Meliora*'s underpinning, dystopian theme.

Hybrid Forms: Music, Education, Performance, Events Room 2

Neill's Young: A.S. Neill's approach to the arts at the Summerhill School, and its relevance today

Georgia Pike

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Described as both a radical and a visionary, Alexander Sutherland Neill was a Scottish teacher and educational philosopher credited as having a profound influence on modern education. This paper presents an historical analysis of the role of music and other creative art forms within his Summerhill School, where Neill's philosophies of democracy, equality and freedom for children were put into practice. The arts were not included within the school's classroom curriculum, yet they played a central role in the fabric of daily school life. Creativity, according to Neill, was an essential element of the "fuller life" (Neill, 1972, p 383) that he envisaged for his students. Neill challenged the ways in which children were perceived, taught, and nurtured in terms of the arts, and questioned traditional educational paradigms in general. In order to capture a holistic view of his approach to the creative arts, this analysis distils and critiques key theories in Neill's writings, observations from visitors to Summerhill, opinions of students and alumni, as well as responses from Neill's contemporaries and critics. The aim of the analysis is to present an alternative 'lens' through which we can view modern approaches to music education and consider how his ideas might be relevant in providing alternatives to current normative practice.

Piano and Eggs: an early morning introduction to new music

Jeremy Mayall

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"Classical music is dying" – this sensationalist statement often frames media reports on the state of contemporary classical music. If these reports are to be believed, the typical audience for 'classical' concerts is aging, and there is no younger audience interested in the format. Furthermore, we are told that classical music has not adjusted its modes of performance—works are played without explanation and without distraction; audiences are expected to sit in silence, and keep their attention focused solely on the music; applause is reserved for the end of each work. In this light, the codes and conventions around classical music performance may appear terrifying and suffocating.

In response to this, 'classical' music performance is in a process of an underground transformation, led by various contemporary concert promoters (such as 'Nonclassical' and 'The Night Shift' concert series in London, and 'Opera on Tap' and 'Groupmuse' in the US) who are redefining the rules, and breaking out of the constraints of the traditional concert hall. This paper documents another such solution, a community-focussed breakfast concert series called 'Piano and Eggs' based in Hamilton, New Zealand. For this series, various interpretations of 'classical' music were presented in a familiar environment (a popular local café), with no preconceptions about audience behaviour, in order to facilitate the experience of potentially challenging music in an early morning setting. Here, even the most inexperienced listeners are welcomed into exploring high-quality musicianship, programmes of new and/or unfamiliar music, and through this find that 'classical' music can be a relevant part of everyone's lives.

Live electronics and acoustic improvisation: playing with technology in performance environments

Sean Foran

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Jazz musicians are often trained to be virtuosic on their instruments, with an extensive understanding of the core musical values and improvisatory processes within the genre. New technologies have enabled modern jazz musicians to extend their improvising processes, methods and musical outcomes but the use of these technologies has

extended the interactive possibilities for each musician with their instrument and between each ensemble member. Live Electronics in improvised music involves each improvising musician manipulating and transforming their acoustic sound in real time. Analog and digital hardware, software, physical controllers, and gestural devices, can all be used by improvising musicians, but to create an effective musical dialogue these controllers must be adapted into the already developed physical improvising processes.

In this paper the author situates his artistic practice alongside the work of Norwegian artists Tone Ase, Thomas Strønen, Morten Qvenild and Bugge Wesseltoft where the music utilises Live Electronics to create transformations of the acoustic sounds, resulting in new and varied roles of the instruments in each ensemble. Using Andreas Bergsland's maximum-minimum model; a continuum of interaction in the music between the 'real' sound and the electronic is produced allowing greater understanding of how the music coherently moves between each sound world. The result of this research is new improvised music where multiple performers engage in hybrid performance practices using a heterogeneous collection of hardware and software, creating music with a co-dependency on acoustic and electronic sound.

Reconsidering History, AG.03

"Ni Yw Y Byd": The Welsh Underground Alternative Music Scene of the late 1980s

Gareth Schott

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This paper examines the thinly documented Welsh-language underground music scene of the late 80s and early 90s. A scene that produced and heralded the now prescribed canon of 'Cool Cymru' that acknowledges break-through acts such as Catatonia and Super Furry Animals, and preceded the accepted role that youth music culture now has in the country's highest profile art and cultural festival- Eisteddfod Genedlaethol Gymru (1997-onward). The paper examines how the scene was characterized by its d.i.y production and distribution methods (e.g. cassette releases, zines), its ability to exploit the successes of political activists that secured a Welsh language television channel (Sianel 4 Cymru, 1982) that required original content (e.g. music video show Fideo 9), and took advantage of ongoing efforts in Welsh language revitalization to use Welsh-medium schools as alternative venues for touring. Musically the scene melted past and present counter cultural movements that had not been represented in a Welsh-language music dominated by folk-rock. The lyricism often associated with the poetic Welsh language was contorted and expecorated to fit punk (Anrhefn, Fflaps) new wave (Y Cyrff, Y Crumblovers) or was buried under the swirl of neo-psychedelia (Ffa Coffi Bawb). The scene at once represented a resistance to Anglo-American cultural bombardment, further normalized Welsh as a living language whilst reflecting critically on Welsh culture, and attracted non-Welsh speaking musicians and devotees (e.g. John Peel) eager to embrace a thriving scene independent of even the indie music scene in the UK.

"What're we supposed to remember, Nana?"- Romanticism and Afropresentism in works of Beyonce, Missy Elliot and Erykah Badu

Kirsten Zemke

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Two books published around Rock and Romanticism (Lexington Books, 2018 Springer, 2018) saw a call for papers for a third volume, dedicated to Romanticism and Women in Rock. Romanticism as a white European imagination where brown and black 'others' were idealised as 'noble savages' appeared to offer little space for the inclusion of African American musics in such a book. This exploration asserts into the discourse three female African American artists' music videos which incorporate Romantic elements of pastoralism, literary engagement and fetishization of the past. While rock's New Romantic movement of the 1980's used the imagery of white ruffled shirts to signify rebellion, freedom and Western high art (Bernhard-Jackson 2018), the white billowy dresses in these videos adorn black female bodies in the Antebellum South, evoking African American literature, films, and magic. Erykah Badu's "On & On" reimagines the novel Color Purple, set in rural Georgia in the 1930's. Beyoncé's Formation series pays homage to the costumes, tableau and nostalgia of the 1991 film Daughters of the Dust. And, Missy Elliott's "Lose Control" features a slave dance augmented by Voodoo, hearkening to the 'magical negro' trope and Afro-diasporic religion. The aesthetics of these graphics can also be explored as Afropresentism, an Afro-diasporic visual art movement. Like Beyoncé and Jay Z's 2018 "Apeshit" video filmed in the Louvre Gallery, Afropresentism "captures the timelessness of Black creativity in spaces that have been deemed as 'classically Western or elite'" (Samone 2018). This discussion of Afropresentism and Romanticism in these music videos is hopefully doing the same.

This was a Journey into Sound: Coldcut's Seven Minutes of Madness Remix of Eric B & Rakim's "Paid in Full" (1988)

Nabeel Zuberi
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This paper explores the historiography of hip-hop remix in the context of the recent growth in the interdisciplinary field of remix studies. It interrogates academic formations and histories of music genres through the example of UK producer duo Coldcut's remix of "Paid in Full", the final track of US hip hop DJ and MC duo Eric B and Rakim's album of the same name. This remix single in its short and extended versions reached no. 65 in the US R&B/Hip-Hop Songs chart, no. 15 in the UK pop singles chart, and no. 2 in the New Zealand singles chart. My contention is that contemporary remix studies tend to privilege the newness of digital practices and techniques and the link to modernist and postmodernist avant-garde experimentalism while downplaying the influence of remixing in analogue media such as radio, tape and vinyl in mainstream entertainment cultures. This remix plays (along) with recorded sound, and offers critical purchase on the following interrelated debates in popular music studies: the political economy of African-American music; the affectionate but also sometimes tense transatlantic exchange between US hip hop and UK break beat culture that was often successful in the UK pop charts; a comedic sampling aesthetic with a debt to sources in radio, advertising, the cinema and television; and the moment of emergence of 'world music' as a market category and ethical questions about sampling others (in this case, Israeli Yemenite singer Ofra Haza's recording of 'Im Nin'Alu').

16.00-17.30

Parallel Sessions

Music and the Screen, Events Room 1

The Musical Character of Michel Gondry

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French auteur director Michel Gondry is well known for his imaginative, elaborate music videos, commercials, and films -- forms that show off his mastery of visual technique and manipulation of mise-en-scène, and that brim with music and musicians. This paper explores how Gondry's lifelong interest in music manifests variously in his creative work, and in his creative process. Recurring themes in Gondry's work that deal directly with music or attend it include autobiographical material and collaboration and community. Gondry focuses our attention on these interests with music, whether jazz, hip hop, indie rock, seventies funk, or other genre. In tracking Gondry's musical ethos and identity, this paper asks: How does Gondry reconcile his recurring interests in community with his cultivation of a distinctive style? How do characters that stand in for Gondry reveal the director's experience and understanding of music? And, how do Gondry's music making activities clarify or complicate the picture?

This paper offers an assessment of the key elements of musical process and aesthetics in, across, and around Gondry's work, with a focus on musicianship as a thread in the director's public image. Examples will draw from Gondry's work in all genres, including Dave Chappelle's Block Party, Microbe et Gaseoil, and a selection of commercials and other media.

"Wake Up Sid": India's Millennial Struggles, the Bollywood Film Song, and the Musical Shaping of Generations

Victor Vicente
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Developed in the 19th century, the sociological theory of generations (or birth cohorts) is omnipresent in its everyday application today as Karl Mannheim's formulation of the theory approaches its centennial, as the world's great many Millennials enter the workforce, and as the ill-defined Gen Zers begin to come of age. Although the theory has been widely critiqued on multiple grounds, notably for its lack of applicability to non-Western cultures, it retains considerable currency in our arguably evermore-homogenized global popular culture, and it prevails as a taxonomic given in writings on youth culture and popular music. This paper sheds light on the work of Mannheim and others by focusing on the case of India's Millennials and the changing mediascape of the Hindi language film and its music. Through musically significant scenes and songs like "Wake Up Sid" (Wake Up Sid, 2009), "Jaane Nahin" (3 Idiots, 2009), "Radha" (Student of the Year, 2012), and "Lazy Lad" (Ghanchakkar, 2013), it explores how Bollywood has attempted to cinematically and musically define, portray, and shape this generation even as it has adapted its

formulas to better cater to it. The paper, while engaging with native classifications of generation, argues that by tapping into Rock, Hip-Hop, and R&B to mirror the Millennial plight of reconciling individualism with the pressures of education, career, family, and tradition in neoliberal India, Bollywood ultimately has become a cultural force (a social event in the Mannheimian sense), and has aligned India's younger generations with their Western/American counterparts.

Kill or Be Killed: Music as a Moral Catalyst in Toby Fox's Undertale

Sara Bowden

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The academic study of video game music emerged at the turn of the twenty-first century. The systematic analysis of video game music grows increasingly accessible as advancements in digital audio technology allows music analysts to work with video game music in a virtual space, i.e., allowing researchers to study the music on digitally formatted terms. As with any emerging field of research, interdisciplinary perspectives and methods of analysis illuminate the complexities of the subject of research.

In this paper, I will expand upon the foundations provided in the landmark publication *Ludomusicology: Approaches to Video Game Music* by synthesizing theories of player immersion and my own reflections on moral conflicts present in video games. This paper argues that video game music provides a layer of player immersion that, stemming from semantic meaning and cultural context, has the potential to broaden moral self-awareness. First, I will survey the mechanics of video game music that contribute to its immersive qualities. Then, using *Undertale* as a case study and *Audacity* as a means to analyze video game music, I will argue that music can act as an ethical stimulus in video games.

Popular Music, Words, and Gender

'She almost killed him': Re-examining writing on musicians and domestic violence through a feminist lens

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Recent activism around sexual violence in the music industry raises questions about the extent to which such behaviours have always been part of popular music, and how the way histories of this music have been written has ignored, excused or even valorized such misdeeds. This occurs in a context where the history of popular music is overwhelmingly written by, and about, men. When viewed through a feminist framework that foregrounds women's experiences and perspectives, many normalised behaviours in the history of rock – indeed, the entire 'sex, drugs and rock and roll' mythos – take on a much more sinister edge. An earlier paper has argued that the artist misdeed should always be included in discussion of their work. This paper goes further in asking what form such discussions should take. It examines what is written about rock musicians with a documented history of violence against women, using Axl Rose and XXXTentacion as specific examples, with a view to starting this project of reframing what is said about musicians' treatment of women. It explores how the application of a feminist framework to the analysis of such works could form the basis for a reimagined history of popular music that interrogates where and how abuse may have taken place in the past, and works towards making the spaces of popular music safer in the future.

Gendered Conversations in Pop Songs

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In an examination of 300 songs, this research explores in what ways pronominal use informs, impacts and influences gender in the lyrics of popular songs. Taking 100 number one charting songs from the UK Singles, Billboard Hot 100 (USA) and ARIA (Australia) Singles charts, this project uses narrative theory (Genette, 1983, Todorov, 1975) and creative practice (Haseman, 2012) to explore narrational gender in the written lyrical texts of number one Pop-Songs from 2007 to 2015. The presentation seeks to add to the discussions surrounding the interplay between gender-neutral lyrics and the gendered performative voice in which these lyrics are located. This presentation is informed by the project developed as part of the author's PhD research.

19.00

Screening of *The Rocky Horror Picture Show*, CG.16

When in Hamilton...relive this classic 1975-film, written by Richard O'Brien and starring Tim Curry and Susan Sarandon, based on the iconic stage show. Singing and dancing in the aisles is strongly advised.

TUESDAY 4 DECEMBER

09.30-10.30

Parallel Sessions

Hooks and Signatures, Events Room 1

Keep Fishin': A Study of Hooks in Pop Music

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Our favourite songs, no matter the style, often have one thing in common – the use of a good hook. Hooks can come in many shapes and sizes – a riff, a lyric, a key change – and they're part of what make us want to listen, and relisten, to the music we love. Beyond this, hooks can also be a useful vehicle to understand how popular music works. Traditional analyses of popular music often break up songs into melodies, rhythms and harmonies to understand how each element functions. However, what is sometimes missed by separating these elements is how each musical feature "plays together", and why. Through an analysis of hooks, we can thread together many kinds of musical material – lyrics, production, melody, rhythm, harmony and performance – and look at how they work simultaneously in a songs' arrangement. Currently, the concept of hooks has become so important to modern pop song-writing that new songs are often crafted to have a hook every seven seconds – the calculated amount of time before a listener changes the dial, or clicks "next" (Seabrook, 2016).

This paper aims to build on the previous work of Gary Burns (Burns, 1987) and use the concept of hooks analysis to illuminate parts of "disposable" 1990s pop music that may often be overlooked as too simple, too repetitive, or not musically "interesting" enough. When looked at through the lens of hooks analysis, the simplest, silliest pop songs can become more fascinating and complex than they may outwardly seem.

The Language of Non-Musicians: Understanding the referential meaning in American popular music

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A brief case study was conducted in 2015 at Wayne State University in an effort to support an argument concerning the non-musician's ability to subconsciously identify signature sonic elements of specific American popular music producers. A shocking byproduct of this study was the observed vocabulary used by subjects in reference to details in music, and its strong correlation to language of the scholarly sphere. This data suggests a smaller gap between the presumed levels of fluency from trained musicians to non-musicians.

This paper makes two central contentions: the genre of American popular music parallels the theoretical conventions of "art" music more closely than ever, and as a result, musically untrained audiences of this genre subconsciously understand a musical language of high fluency. First, the definitions of American popular music and "art" music will be determined. Second, the language of non-musicians will be examined through two previously established concepts: referential meaning (Lipscomb and Kendal, 1994) and musical schema (Leman, 1995).

This new research challenges the current placement of American popular music in academia and invites further analysis into the musical competency of non-musicians from a psychological standpoint. Both the confirmation of this subconscious musical language and its resulting from the intricacies of American popular music merit added study and value in the scholarly sphere.

Time and Place, Events Room 2

Strangers in a Strange Land: the influence of the Celtic Diaspora in Australia

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The Celts have had a wide-ranging effect on the musical traditions of Australia, from the early arrival of the convicts to the Irish, Welsh and Scottish Diaspora in subsequent years. This paper will examine the contribution of the Celtic Diaspora to the musical, cultural and religious life of the city of Ipswich in Queensland. This heritage city has Irish, Welsh and Scottish descendants and their influence can be heard in the musical traditions of the community; as well this influence has had a significant effect on the growth of the Queensland music scene. As a case study, the Welsh influence on the development of a state choral tradition will be assessed. Aspects to be explored will include the formation of the first Eisteddfod in 1887; the importance of worship in the Welsh-speaking community; the significance of the coal "castle" of Brynhyfryd, the development of modern choirs such as the Cambrians, and the eventual establishment of the Queensland Eisteddfod.

Because the Night...Popular Music After Dark

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While the relationship between night and popular music is a longstanding one, and a fundamental part of how music is not only made but also consumed, only recently has the night become a zone of interest for popular music scholars. The night as phenomenon, as field of experience and research, as trope and topos in popular music, while a de facto setting for all of these, is often engaged with as nothing more than just that: a dark backdrop against which popular music is set, an afterthought if thought of at all. It has for the most part been the domain of historians, sociologists, geographers and anthropologists. Yet for a field of study which has as its central research object an activity often produced and consumed at night, there is little consideration of how night, as territory, zone or frontier, might be better theorized within popular music studies. Where this connection is most often found is in studies of night-time economies and youth cultures, but these tend to focus either on mere capital gain and the extension of daytime consumption practices into the night or on issues of stigmatization, social control and moral panics. Addressing a selection of these lacunae, this paper aims to explore some of the ways music and the night create a territory where safety and security are set against the more ludic aspects of music at night, and where and how those tensions may or may not resolve deepens the ambiguous allure of a sonorous night out.

11.00-12.30

Parallel Sessions

Gender Identities, Events Room 1

Six-inch Heels and Hyper-Femme Queers: Beyoncé and Black Femininities

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It was suggested that the dancing body of 1920s African-American performer Josephine Baker was an ideal site for exploring notions of femininity, as her performance defied masculine privilege and promoted freedom and liberation. The same could arguably be asserted about Beyoncé who, ninety-years later, is also a globally-prominent, immensely popular black entertainer. However, this presentation argues for a new perspective to this liberation. We offer the concept of femme to explain Beyoncé's hyper-feminine performance of gender, sexuality, and race. Femme is grounded in African-American history, resists white patriarchal norms, developed in dialogue between black women and queer folk, and presents an empowering gender aesthetic available for queer femmes of any gender. In addition, Beyoncé provides nods to distinctively queer dance forms, genres and artists within her work, and this positions her intersectional feminism to be inclusive of sexuality and empowering for femmes of colour regardless of their biology, and this includes trans women, drag queens and sissy boys. This presentation explores queer elements contained within *Lemonade's* lead single 'Formation', as well as high-profile trans responses to *Lemonade*, to argue that Beyoncé's hyper-femme presentation offers a symbol of empowerment for femme black trans women. These femme-presenting subjects have had to negotiate the intersection of gender performance, feminism and black femininities and, it is shown, their adoption of an empowering femme identity has been a survival tactic, one of the predominant themes of *Lemonade* itself.

Lady Gaga, Authenticity, and Queer Performance

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Dressed in drag and performing as her male alter ego, Jo Calderone, Lady Gaga opened the 2011 MTV VMAs ceremony with a performance of her song, *You and I*. Media outlets appraising the show were perplexed by Gaga's gender-bending aesthetic. One critic described it as "strangely insincere, if only because it was difficult to tell which persona was actually talking to us" (Anderson, 2011). Another stated that Gaga "left people confused as to who she is", the performance functioning as a so-called "brand destroyer" (Guralski, 2011). Other reports described the performance as "awkward" and "crass", Gaga apparently taking her quirkiness "too far". The language used here to appraise Gaga's performance directly invokes discourses of authenticity, revealing much about the expectations placed on pop stars to be 'honest' and 'real', or to perform in a manner that aligns with the perception people already have of who the pop star is, or who they have shown themselves to be.

This paper critically examines how authenticity in queer performance contexts might be better assessed not by measuring the performance against a version of authenticity that invokes notions of truth, transparency, and self-expression, but rather by considering how the performance potentially 'speaks' – both vocally and visually – to the experiences and gender identities of LGBTIQ individuals. I introduce the concept of the 'omniphilic voice': a queer vocality that considers the interpretation of the listener as fundamental to authenticity construction and meaning-making. Authenticity, I argue, emerges not so much in the collapsing boundaries between Gaga's person, persona, and song character (Frith, 1996), but as an authenticity of experience on the part of the listener.

"We're just normal dudes": Hegemonic masculinity, Australian identity, and Parkway Drive

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In this paper we discuss the music, media and image of Parkway Drive — a popular metalcore band from Byron Bay, Australia -- via a reading of two of the band's feature-length rockumentary films. We draw on concepts and theories of gender (Butler, 2006), public image (Leonard, 2007) as well as studies of Australian masculinity, specifically those pertaining to mateship, surfing, and adventurousness. As the metalcore subgenre has not been widely studied, this approach provides a basis for understanding the subgenre as well as its relationship to gender, commercial success, and Australian heavy metal, focussing on the decidedly Anglo-Australian representation of masculinity performed by Parkway Drive. We argue that the band typifies a distinctly Australian type of hegemonic masculinity, one that draws on discussion of Australian identity, beach culture and surfing. We further examine the band's use of 'rockumentary' tropes to build their public image and to tighten affective bonds with viewers.

Collaborations and Creativity, Events Room 2

Autosonic Self-quotation: exploring the benefits of sampling while retaining authorial agency

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The use of sampling in recorded popular music often attracts a great deal of criticism, in particular charges of thievery and inauthenticity. Some would argue that using another's work as the foundation on which to build new musical works suggests a lack of musical ability or 'lazy' approach to composition. However, the use of sampling also affords musicians the opportunity to comment on and recontextualise the cultural and historical associations embedded within a musical work or gesture. Furthermore, the 'lucky accidents' that can arise when forcefully juxtaposing unrelated gestures can result in novel musical ideas that may previously have not been considered. This paper discusses a compositional methodology that utilises the creative possibilities inherent in sampling, while also avoiding its critical accusations. Building on Lacasse's notion of autosonic quotation, this paper introduces the term 'autosonic self-quotation' – the practice of sampling oneself. As a composer, drawing from one's own library of unrelated musical gestures allows for a musical bricolage, resulting in contrasting styles, timbres, and recording and performance techniques within a single track. The use of autosonic self-quotation as a compositional tool can aid the composer in creating the eclectic, stylistic multiplicity often associated with sampling while still retaining authorial agency. This paper discusses a number of works that have utilised this approach, including that of the presenters, and examines the musical conversations that can occur across time and place when a composer's contrasting experiences meet.

How do online friends stay electric? A discussion on tools and strategies for remote music collaborators

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The remote music collaboration software (RMCS) offers a democratic working environment where amateurs and professionals can collaborate, discuss ideas and learn from each other. Various RMCS platforms offer collaborative solutions for music production within thriving online communities. The large and growing number of users, free access to advanced music creation features and the availability of new forms of engagement contribute to the disruptive potential of RMCS.

In this paper I examine the behaviour and structure of RMCS groups and analyse user engagement in crowdsourced projects. I also analyse communication tools that impact heavily on the process of negotiating the creative outcomes. Drawing on my creative practice I consider the intersection of RMCS with social networking and outline a set of challenges faced by remote music collaborators. These challenges include finding the required personnel, overcoming technological obstacles, maintaining the collaboration over time and achieving desired musical results.

Reflecting on my collaborative experiences I suggest that further improvement of the existing communication tools and the development of new ones would allow for optimisation of achievable results and improve the collaborative process. I also define various modes of collaborative work as well as the characteristics of successful music production teams operating in the context of RMCS. I conclude by asserting that in order to fully benefit from the possibilities offered by RMCS musicians need to implement a set of strategies that increase user engagement and enhance outcomes of the collaboration.

Playing together, falling apart: Examining the relationships between creative practice, social dynamics and the bottom line

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'Where there's a hit', so the cliché runs, 'there's a writ'. This paper examines the tensions between one of popular music's key legal and financial mechanisms – intellectual property – and the quotidian interactions underpinning one of its most salient social formations – the group identified band.

The concept, the appeal, of a band resides in a complex mix of myth, judgements about authenticity, historical precedent and social dynamics. Decisions around copyright and ownership are also complex, but in a different way. Intellectual property has its own minutiae, but allows for few of the blurred boundaries and grey areas inherent in the construction of the ephemeral objects to which it attaches. Someone, in short, will end up with the law on their side. From specific disputes over royalties (such as in Spandau Ballet, or The Smiths) to protracted wrangles over the right to continue operating at all (as with the epic dispute between Roger Waters and the remaining members of Pink Floyd), the social, the legal and the financial can be inimical, but tightly bound together.

This paper synthesises historical and ethnographic work on band dynamics with an investigation of musicians' perceptions of copyright and creative practices to unpick the ways in which group identity in bands rubs up against their surrounding structures. Habitus, creative capital and financial outcomes exist in a delicate balance that reveals much about the faultlines of authenticating practices in popular music.

Classic Rock, AG.03

Listen to the Lion: The phenomenon of electric rock music and the disappearing animal

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This paper will reflect on ways in which concepts of the animal, and its disappearance, are embedded in electric rock music. Focusing predominately on classic rock music from the 60's and 70's, I will explore animal representation in the recordings, lyrics and musical performance of a number of select musicians as captured on film and other material. Concepts of the 'creaturely poetic' and animal vulnerability (Anat Pick, 2011:5) are important in the context alongside considerations of the technological phenomenon of electricity itself and ways in which this technology and electric rock music in particular, may be thought of as somehow encrypting animals (Akiri Lippit, 2000) or signifying the fear and cultural repression of animal loss and absence. Exploring notions of animal magnetism, I will consider ways in

which rock music deliberately references and exploits the idea of animal energy (the 'rock n roll animal'), freedom and 'wildness' whilst presenting the possibility that the music itself is haunted, expressive of both the trauma and sense of loss invoked by our experience of living through what scientists are calling the 6th Great Extinction. Key works to be discussed include the film *Highway* by Jim Morrison and Van Morrison's *Listen to the Lion*.

'Looking through a glass onion': The Beatles and pop music conspiracism

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Conspiracy theories have become a significant part of the cultural discourses surrounding contemporary popular music: for example, there is much online speculation that conspiracies are behind the premature deaths of major artists, and that the Illuminati is subliminally brainwashing youth through occult symbolism secretly encoded in music videos. This paper will argue that the integration of popular music into the realms of conspiracy culture has its roots in a particular formation of music, place, and time: the career of The Beatles from *Revolver* onwards.

This period saw critical discussion of the Beatles popular music as 'art' (rather than mere consumer 'product'), alongside the articulation of the Beatles as embodiments of the 1960s counter-cultural zeitgeist. The paper will contend that these cultural frameworks for interpreting the Beatles music served as the basis for the development of conspiracy theories surrounding the group, which have in turn provided thematic templates for most subsequent music-centric conspiracism. These conspiracy theories include beliefs that The Beatles music was a vessel for the cultural subversion of America by communists and satanists; claims that US intelligence agencies were behind John Lennon's death in 1980; and speculations that the Beatles organisation covered up the accidental death of Paul McCartney in 1966.

"Join Together with the Band": Identity and Belonging in Pete Townshend's Lifehouse Project (1971-2007)

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After the success of the Who's rock opera *Tommy* (1969), songwriter and lyricist Pete Townshend sought to create an expansive musical project that centered on the belief that musical vibrations could unite audience members in a state of divine transcendence. He began working on *Lifehouse*, intended as a science fiction rock opera set in a dystopic future where only the power of rock music sets people free from their mind-numbing connection to a mainframe computer. Townshend envisioned that the project would involve interactive concerts in which personal data from audience members would be converted into music, ultimately resulting in a collective, sublime experience. This concept proved overly ambitious for the band at the time, leading the Who to abandon the rock opera. Townshend, however, revisited the project decades later, manifesting multiple iterations of the concept, including a radio play (1999), a curated box set of rock demos and Baroque compositions (2000), and an interactive website that created compositions from the data input by fans (2007).

When taken together, the elements of the *Lifehouse* project present a curious mixture of the dual imperatives of an artist's self identity and an audience's collective identity. By drawing from the theories of sociologists Andy Benneet Maurice Halbwachs and musicologists Even Ruud and Simon Frith, this presentation examines the concept of identity in the incarnations of the *Lifehouse* project, showing the development of competing forces of artist versus audience transcendence.

13.00

Book Launch, Events Room 1

***Popular Music, Stars and Stardom* (ANU Press)**

Edited by Stephen Loy, Julie Rickwood and Samantha Bennett

A popular fascination with fame and stardom has existed in Western culture since the late eighteenth century; one that, in the 21st century, reaches into almost every facet of public life. This fascination was the subject of papers presented at the IASPM ANZ Conference in 2015. The edited collection of chapters written subsequently further demonstrate the variety of work current being undertaken in stardom studies by scholars in Australia. Not only do these chapters represent a range of perspectives on popular music, stars and stardom, they provide eloquent and innovative contributions to the developing discourse on stardom in popular music.

13.30-15.00

Parallel Sessions

Pop, Jazz, and Theatre, Events Room 1

Around the backbeat: exploring the influence of jazz drumming in popular music

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This paper/presentation discusses the facets of jazz drumset vocabulary which have been assimilated into modern popular music, and in particular, how the important defining features and applications of the jazz drumming style have been transformed through technological advances in music during this process. Aesthetics around rhythmic foundation in western popular music have undergone significant change in the last few decades; what was once 'stock standard' in terms of drum sound and rhythmic emphasis has evolved into permutations which challenge both the producer and the live performer. The broad vocabulary employed by a variety of jazz drummers from bebop to big band has had its role of infusing modern styles, resulting in some genres adopting an amalgamation of sampled performance and sequenced rhythmic patterns.

This paper seeks to unpack the work of recent artists in this area such as Flying Lotus, Kendrick Lamar, Unknown Mortal Orchestra and Father John Misty (to name a few) while identifying key incorporations of the transferable jazz lexicon. The various methods of incorporation will be examined and demonstrated live using both live drumset and the DAW application Ableton Live.

Stylistic Play and Humour in Musical Theatre

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One of the conventions of contemporary musical theatre is its recourse to pastiche: composers and arrangers frequently play with the techniques and associations of specific styles, artists, and songs, in order to support or embellish the lyrical and thematic content of the show. While such an approach can serve a range of purposes—for instance, establishing emotional tone, time and/or place—this paper examines the relationship between pastiche and humour in musical theatre. Drawing on theories of musical humour from Covach (1991, 1995) and recent work by Brøvig-Hanssen (forthcoming), I present three types of humour arising from pastiche.

The first involves an incongruity between the lyrics and the musical style, and its associations. Thus, in "Give Up Your Dreams" (from *School of Rock*), the negative tone of the words is juxtaposed by the celebratory musical style of Queen (specifically "We are the Champions"). The second type involves the pairing of anachronistic styles and authority figures, such as the ragtime of "King Herod's Song" (*Jesus Christ Superstar*). This underscores the idea that the characters are humorously "out of touch" with contemporary times. The third type draws on camp aesthetics, whereby an older style is reinterpreted in a "spirit of extravagance" (Sontag 1964). Here, the humour rests in the overblown nature of the musical style relative to the lyrical tone. "Turn It Off" (*The Book of Mormon*) is an exemplary recent example. These archetypes can provide a model for musical theatre composers in their stylistic choices. From an analytical perspective, it provides us with greater understanding of how musical styles are interpreted and the associations they bear.

Jazz Kōrero: Talking about Jazz and Gender

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2018 has become an important year for conversations on gender equity in the creative arts. While much of the overt discussion in the media has focused specifically on issues of harassment and assault, there have also been less publicised discussions in many sectors of the music industry about privilege, equality, and equity. Throughout the first 6 months of this year various institutions and groups around the world have held symposiums and discussions about a variety of gender related issues surrounding the music industry. These discussions have been important to raise awareness of the issues surrounding gender in the music industry and to begin to provoke dialogue about these issues and to begin to examine ways forward for a more equitable music industry.

This presentation examines one example of these discussions in a New Zealand context- the Jazz Kōrero at the Wellington Jazz Festival. We will discuss the impetus for this kōrero, the process of organising the panel, the form of

the event, and how we decided on the trajectory of the discussion. We will also discuss our aims for the discussion, how the process of organising the kōrero developed our own ideas about gender and jazz in New Zealand and the reactions from the panel and the audience at the event. Further, we will explore how our kōrero fits into the wider context of the global discussions about music and gender.

Documenting History, Events Room 2

Mapping Popular Music Exhibitions in Australia

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A recent survey of popular music exhibitions in Australia indicated audience enthusiasm for the experiential engagement being offered. It concluded that popular music exhibitions held the potential to attract more diverse, and increase numbers in, museum visitors. The authors did not, however, investigate in any detail the tangible and intangible content of the exhibitions nor the narratives being articulated in relation to Australian popular music history, nor, importantly, how an exhibition might operate as a resource of identity and belonging.

The “museumification” of popular music is part of a global interest in remembering popular music’s past as cultural heritage and it has become the focus for much academic attention. The value of this research is considerable but tends to focus on outcomes relevant to scholarship and the music industry or has extensively focused on popular music exhibitions in the USA, UK and Europe.

While recognising the importance of this body of research, there has not been a significant research project that specifically traces the history of popular music exhibitions within cultural institutions in Australia. Such an investigation might very well reveal that the dominant narratives embedded in popular music exhibitions have ensured that much popular music of the past remains hidden or silenced, especially those that might be socially, culturally and politically motivated. This paper presents early findings in preparation for a research project that seeks to explore the content and narratives that have so far emerged from exhibitions focused on Australian popular music in Australian cultural institutions, suggesting how they might more readily address issues of identity and belonging.

Alex’s adventures in master-land

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In recent decades, archival preservation of popular music has gathered pace around the world. As Sarah Baker and others have noted, some communities have formed their own archives, while heritage institutions increasingly see a need to collect popular music ephemera, artefacts, and oral history. Collecting of master recordings – the original hi-fidelity sources of commercial recordings – is, by contrast, fairly uncommon among public repositories. This situation can be ascribed to masters being retained by labels for reissuing, concerns around proprietary rights, and the expense of digital preservation. This paper discusses recent experiences around archiving of masters at the Alexander Turnbull Library in Wellington. The focus is on the Viking and Ode labels, who over the last few years have been donating their master tapes to the Archive of New Zealand Music (the Library’s repository for unpublished music material). Each collection contains various types of “masters” – production masters, copy masters, out-takes, field recordings, etc. – along with documentation such as label copy. What are the challenges of digitally preserving such material for future generations to “play along” with? And what is the research value of master tapes? This paper suggests that, although requiring considerable resourcing, such collections provide many historical insights into music production. The material qualities of masters underscore industrial aspects of the production process, while also providing a quasi-ethnographic evocation of the circumstances by which the master was created. The digitised audio, meanwhile, can serve as a primary source for detailed phonomusicological study as well as enabling re-release via digital platforms.

“Lost in time... and meaning”: on the absent-mindedness of popular music historiography

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Histories, as interpretations of the past, are products of selective inclusion and exclusion, remembering and forgetting, canonisation and oblivion. In my presentation, I aim at interrogating the cultural politics of popular music historiography by focussing on the selective amnesia and absent-mindedness involved when constructing narratives about the past of popular music. In the task, I rely on the notion of metahistory, conceived on one hand as an enquiry into the poetic and narrative conventions of historiography, and as a more general critical counter-discourse and

history of history as a scholarly discipline. Thus, the notion of metahistory is linked to ideas about "rock imperialism" and revivalist strands of popular music historiography. The historiographic material to be analysed consists of select book-length accounts of the history of popular music. As a specific aid in examining the dynamics of inclusion and exclusion in question, I concentrate on the historiographical position of *The Rocky Horror (Picture) Show*.

15.30-16.30

Single Session

Music and the Natural World, Events Room 1

Spear-to-Spear Networks: Music and communicative phenomenology in online spearfishing videos

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Music has been in dialogue with hunting for millennia, as humans have sought to express the affective phenomena of the hunt through musical forms. In this paper, we interrogate how the relationship between music and hunting persists, and intersects with local and global flows of identities, resources and communications. Specifically, we consider how the affective experience of music functions in the context of videos that feature 'go-pro' footage captured by recreational free-divers who spearfish, and subsequently shared via online 'spearo' social media.

Through examining these texts, and via participation in these communities both online and underwater, we consider how and why music has been used within these videos. We argue that the music synchronised with online spearfishing videos is closely tied to the phenomenological experience of the hunt. The use of melodic vocals, ambient synthesisers, and tension-releasing drops conveys affective tranquility, intensity, and violence, as well as the skills and inherent dangers of free-dive spearfishing. Moreover, we contend that music also functions to build communicative affect within the Wellington spearfishing community. The videos represented within this case study are marked by regional nuances which establish the spearos as a distinct group within wider spearfishing practice, for whom online platforms represent a place of shared experience. Further to this, we consider how these musical expressions of the underwater sublime potentially renegotiate narratives of anthropocentric mastery, situating the spearos external to the resource-intensive, exploitative practices of commercial fishing, and instead position the community as one focused on sustainability and equilibrium with the local environment.

'Singing along at the end of the world': popular music, climate change and the problems of the Apocalypse

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According to pioneering ecocritic Laurence Buell (1993), the trope of the apocalypse has constituted the most powerful weapon in environmentalism's rhetorical armoury. Popular Music's response to the challenges of climate change frequently adopts such apocalyptic rhetoric, as environmentally committed musicians and bands intervene in the public debate about climate change (in)action. However, if the goal of such musical intervention is political, cultural and ecological change, might such apocalyptic visions and warnings be inappropriate, ineffective and even counter-productive (Estok 2017, Hulme 2017)? Might the trope of the apocalypse even perpetuate climate change denial as knowledge of seemingly irreversible changes in the earth system and produce feelings of helplessness and paralysis (Norgaard 2012)? If substantive change is their aim, might musicians need to move beyond dire but at the same time familiar warnings about the end of the world? This paper will critically examine the trope of 'climate change as the apocalypse' as it plays out in contemporary popular music, before then looking at possible musical alternatives to the 'End Times' narrative that feature so prominently in all forms of ecocomedia.

17.00-18.00

Keynote, Events Room 1

Richard O'Brien

Richard has enjoyed many successes as an actor, musician, writer, and composer, in a 50-year career, but is best-known for composing and writing the acclaimed *The Rocky Horror Show*, which remains a favourite in theatres (both live and film), over 40 years after its release around the world. Richard currently resides in New Zealand, and remains actively involved in the Waikato musical theatre scene, where he is patron of the Hamilton Operatic Society. Upon being invited to give the keynote at the conference, Richard responded, "I shall be glad to natter for an hour upon the subject of music. Hopefully, some of it will make sense."

WEDNESDAY 5 DECEMBER

09.00-10.30

Parallel Sessions

Religion, Spirituality, and Identity, Events Room 1

"I Am Who You Say I Am": Music in the formation of Christian identity and belonging within the Evangelical-Pentecostal-Charismatic (EPC) churches in Aotearoa-New Zealand

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Pentecostal theologian Amos Yong notes "the centrality of music in Pentecostal praxis" (2005, 73). Within this context, congregational singing is considered by Warrington to be "the backbone of Pentecostal worship," often in celebratory form, with its own rituals of style and sound (2008, 224). Sociologist Alan Jamieson speaks of the pentecostal-charismatic style of worship based on contemporary music styles as a key factor in the popularity of what he terms EPC churches (Evangelical-Pentecostal-Charismatic churches) (1998; 2001).

Christian worship is conceptualized as both a corporate and an individual activity, and both Christian tradition and scripture highlight the use of music and singing as key elements of worship expression.

It is our contention that music is a valuable resource within the EPC stream for the formation of identity and belonging, enacted within what Pentecostal theologian Keith Warrington terms "a theology of encounter."

However, the impact and influence of several key cultural forces (e.g. influence of the CCM (Contemporary Christian Music) genre and industry, celebrity culture, technological advancement, and the rise of individualism and consumerism) have led to major changes in the way in which music as a resource is utilised by the faith community in the formation of Christian identity and belonging. Drawing on interviews, survey data and employing an interdisciplinary approach, this paper will explore this dynamic within the context of NZ EPC churches.

Hymns and Ancestors in the Borderlands: An Exploration of Colonialism and Identity in Tongan Rugby Nationalism

Daniel Hernandez

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During the 2017 Rugby League World Cup, Tonga's national team made it into the semi-finals, unleashing a powerful spirit of Tongan national identity across the globe. The events during the world cup also revealed complicated histories throughout it. Tongan fans were demonized for their celebrations, while being expected to display national allegiance to diaspora populations in their resident nations. Tongan rugby performance and presence challenged colonial structures, while revealing an internal paradox of Indigenous religious experience housed in Christian vessels. Drawing from Anzaldúa's (1987) borderlands theory, Maldonado-Torres (2007) coloniality of being, and the Tongan tā vā theory (Ka 'ili, 2017; Māhina, 2010), this presentation interrogates the layered meanings in the adapted Indigenous performances and rituals, during the rugby league world cup tournament. Tongan Sipi Tau (ancestral war challenge) and Christian hymnody were expressions of national identity by players and fans alike. Tongan relationships to these songs and performances reveal an Indigenous spirituality not visible to mainstream spectators. While the composition of the Tongan team revealed global colonial and national tensions in contested spaces, it simultaneously challenged understandings of Tongan nationalism.

Cowfish, turnstiles, and Russian Dolls: The Power of Personal Metaphor and Music-making for Healing

Christine White

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Although I have played music extensively for over 30 years, have produced 4 albums and branched into Sonic Arts Composition through a degree at Victoria University, I only came to truly understand the notion of music-making as a tool for healing and identity recently. When faced with a personal loss I spent a year combining journaling, collage, homeopathics, therapy and songwriting to make sense of my emotional paralysis and to explore recurring themes in my life. When my therapist encouraged me to 'play music for yourself', I gradually entered a world where the unique elements of my personal story (a childhood trauma) emerged, and re-emerged in song. Through the exploration

of strong personal metaphor which included conveyer belts, turnstiles, Russian Dolls, and creatures of the deep, my story moved through the visceral 'playing' and 'singing' of these aspects until an integration (Dan Siegal, *The Interpersonal Neurobiology of We*) occurred. A new understanding was also gained when a song's meaning revealed itself to me only after the writing of it.

Citing learnings from Polyvagal Theory, Attachment Theory and Somatic Therapy, as well as experience in composition and teaching, I would like to tell my story and provide ideas, that others might allow the physical act of 'making' and 'documenting' to bring about understanding and change. An album documenting the songs from this process will have been released in July 2018 with assistance from a Creative New Zealand Grant. Visuals and song performances will accompany the paper.

Music and Whānau, AG.03

Family, influence, and music: The need to explore the role of music practice and preference within Tongan families as a source for identity and belonging

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Music making is a shared process within Tongan family life. We experience music as a family and share these practices and preferences with one another. From guardian to child (and vice versa) and sibling to sibling, we influence one another's music perspectives. What do our music tastes tell us about ourselves and our family? How does family life and relationships influence the music we listen to and how we practice music as Tongans? Drawn from my proposed doctoral research, this presentation takes a look at the literature on music practice and preference as a source of identity and belonging. I will highlight a brief overview on the study of music practice and preference including theory, psychology, and social influence in understanding how music impacts our being. I discuss the implications of these ideas in musical participation and performance in Tongan families and provide preliminary examples of how Tongan family music practice and preference informs and reflects their identities.

Playing along with baby – when and how does 'music for pleasure' become a shared experience between caregivers and children

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This paper presents the preliminary findings of a larger study into popular music's use in the experience of very early childhood. Building on my earlier work on music designed specifically for very young audiences, here I explore how more general popular music is repurposed for use by caregivers and parents as they share experiences with young listeners. In the presentation three of the conference themes are directly addressed- "Sing as one": vernacular performance and everyday "musicking"; "In the Mix": music in dialogue with other media (film, TV, games, etc.); "You've Got a Friend": music as a resource for identity and belonging" - all noting that popular music is part of the everyday experience of many caregivers for children, and this is something that is done in dialogue with other forms (that is, playing along with, replicating or imitating other media), and finally as a way of developing identity and bonding for the child and adult(s) involved.

The shared caregiver/child relationship is one that hasn't yet been explored in depth by Popular Music Studies, or indeed, other academic areas considering music and its use with and by small children. Either considered as part of education for the child, or increasingly, as a treatment of forms of pre and post natal depression for (almost exclusively) women – this leaves a major gap in the academic field as well as misses what is a key part of the lived experience of many caregivers. New mothers use music in many ways when engaging with their babies - as do new fathers, and the rest of the 'village' involved in child rearing including Aunties, Uncles, siblings, friends and other associates who are also involved in this process.

Music and Cities, AG.05

"Joining the Hearts of Those Who Live Far from Home": New Mobilities and Musical Cosmopolitanism in Guangzhou

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This paper explores new forms of connectedness and ways of imagining space in contemporary China through an ethnographic focus on a cohort of musicians who have moved from smaller cities and rural areas to China's third-

largest city, Guangzhou. These musicians selectively draw from transnational genres of popular music and Chinese folk musics, and sing in local dialects about themes related to urban/rural difference, migration, their hometowns, and broader changes in Chinese society. These bands have become central to a new business model adopted by one of China's largest record companies, which seeks to integrate traditional industry approaches with new strategies and new media that cater to an increasingly mobile citizenry. Inspired by a "new mobilities paradigm" in the social sciences (Urry 2007), anthropology's increasing attention to movements and migrations (Clifford 1997), and scholarship on mobilities and translocality in contemporary China (Oakes and Schein 2006), I propose two kinds of mobilities—actual and vicarious—which I argue are connected and mutually constituted, in part, through emergent forms of musical creativity and modes of circulation. Drawing on understandings of musical cosmopolitanism as a process of knowledge making (Feld 2012; Regev 2011; Skinner 2015; Turino 2000), I discuss the ways that global popular musics serve as palettes that these musicians selectively draw on as they create music reflective of their own lives and own mobilities, and grapple with shifting ways of understanding space, place, where they are from, where they are going, China's place in the world, and the world's place in China.

Barriers to live music in a regional Australian city

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This paper presents preliminary findings from a 2018 research project into the contributions live music makes to the community of Armidale, a small regional university city (app. 31,000) in NSW. We contend that these contributions are central to the development and advancement of local musicians and audience satisfaction, the ongoing prosperity of music venues, and the identity of Armidale as a culturally sophisticated and vibrant regional city. The research specifically seeks to identify the barriers a small regional city like Armidale faces in developing and maintaining a live music scene, and to suggest possible strategies to overcome them. Barriers include the current dearth of venues that host live music on a regular basis; the lack of knowledgeable and capable music promoters and entrepreneurs willing to invest in live music performance; the ad hoc manner in which live music is organised; the factionalism between the different music styles (and genres) in Armidale (e.g., classical vs. rock/jazz); the lack of educational and performing opportunities central to the continued development of established and emerging musicians; the limited number and experience of musicians to call upon to perform; small population size and the financial implications of this; limited infrastructure, among other things. Researchers interviewed working musicians, local live music venue staff and managers, audiences and others (e.g., music educators, retailers, technicians). The focus of this paper is on the role venues play in facilitating live music in Armidale, and the various problems they face in hosting and promoting music on a regular basis.

11.00-12.30

Parallel Sessions

Spotify, Events Room 1

Whose Spotify Is It Anyway? Commodified Taste and Musical Identities On Spotify

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Music streaming services with extensive catalogues, such as Spotify, operate according to a rhetoric of ultimate choice and ultimate personalisation. In addition they encourage one to perform one's musical taste by sharing one's listening via a variety of interlinked platforms. Furthermore, Spotify attempts to present the data that it collects about its users' personal taste and listening habits as an additional service to users through the 'My Year Wrapped' function, which offers a virtual tour through one's listening year, complete with playlists of your most listened to songs. Despite this ostensible commodification of personal taste and choice, I argue that Spotify's interface nevertheless attempts to homogenise musical taste and associate particular musical 'identities' with particular types of music both through its technological playback and selection functions and through its visual interface which provides stereotypical imagery to accompany playlists based around genres and listening communities. Drawing from both existing literature and my own conflicted use of the platform, I map out Spotify's rhetorical promotion of individual taste alongside its tendencies towards homogenisation and reinforced demographic categorisation of music listening.

"If I ever need to come out to someone I'll just show them my playlist": queer music collections in the digital age

Megan Rogerson-Berry
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Research into queerness in popular music has argued specific genres and artists have historically been linked to particular queer communities. For example, disco in the 70s and 80s is often connected with gay men; confessional folk music by artists such as Ani DiFranco and kd lang has been linked with lesbian audiences in the 90s; while artists such as David Bowie, Prince and Madonna have been praised for their revolutionary subversion of gender identities from the 70s through to the early 2000s. But what of modern day expressions of queerness in music?

Music streaming site Spotify provides a rich point of reference for current perceptions of queer music. Users are able to curate their own playlists that are accessible to the public, and Spotify itself curates a number of "Pride" playlists. This paper presents a brief survey of Spotify playlists found under search headings "queer," and "LGBTQ". It identifies some preliminary thematic threads in contemporary queer music playlists, as well as the artists that recur on these lists. This paper asks, what is it about their music and accompanying media texts/representations that makes them appeal to a queer audience? How do collections of music signify different types of queer identities? What cultural significance do sites such as Spotify hold for queer communities? This paper posits that services like Spotify offer valuable digital spaces for the creation and curation of queer culture, and the gathering of queer communities.

What is Spotify good for? Teaching about the music industry in a university setting

Geoff Lealand
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This presentation draws upon a decade or more of teaching about continuity and change in the global music industry, within the framework of a political economy-oriented, first year Media Studies course. Prefaced by a short history of recorded music (which may include 78s and 45s), this is an important component of broader review course reviewing a diverse range of contemporary media forms. It links aspects of the music industry to processes of production, distribution and consumption, in respect of older modes of music, but with an emphasis on the consequences of the shift to the digital world, and its accelerating consequences (both good and bad). It has provided opportunities for a dialogue: between student practice and attitudes and their patterns of taste and use; and theoretically and empirically-based knowledge about how the global music industry (and the New Zealand music industry) operates in the early decades of the twenty-first century.

National and Transnational Identities, AG.03

"Way of the Dragon Spirit": Chinese reggae, identity and belonging in Aotearoa New Zealand

Henry Johnson
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The last few decades have seen the founding of many new festivals in Aotearoa that celebrate cultural diversity. The Chinese Lantern Festival is one representative example that started in 2000. At the 2012 Auckland Lantern Festival, the reggae band, Long Shen Dao (Way of the Dragon Spirit), visited from Beijing, and the band again toured New Zealand in 2015. The band was founded in 2007 and it consists of established performers in a five-piece outfit. Long Shen Dao might be described as a representative example of a successful Chinese pop act – signed to China's biggest record label – that has national and international recognition. The band's visit to New Zealand reflects the global influence of Chinese culture and Aotearoa's engagement with China as a result of migration, globalization and cultural diplomacy. The band shows distinct elements of global cultural flows, drawing from popular music and lacing it with specific Chinese attributes. In this context, Long Shen Dao might be described as hybrid in terms of its ability to offer its own musical identity within a confluence of cultural transformations. This paper discusses an aspect of the emerging "everyday" in Aotearoa by focusing on Chinese reggae, identity and belonging as a result of festivalization and globalization. The paper discusses Long Shen Dao in terms of New Zealand's social order as a habitus defined by contemporary cultural flows in a circulation of difference.

The borders of fun: decoding rock tradition in Soviet Lithuania

Ieva Gudaitytė

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In the period from the 1960s to its independence in 1991, Lithuania faced major political and cultural shifts, creating the mythology of rock music as an instrument of freedom and rebellion; a means of alignment with a liberal West in the face of an oppressive Soviet regime.

This paper, based on interviews with four musicians from the period, offers a perspective on the relationship between a newly emerging musical expression and growing political consciousness by considering cultural shifts as motivated by the pursuit of fun (cf. Frith 1996). It begins by analysing the interactions between new musical movements and authorities as a game of capitals – counter-cultural versus legal and material – aimed at shifting the power by creating territories within controlled institutions, such as Universities or compulsory military service.

It then employs Thomas Nail's Theory of the Border to investigate the cracks that allowed for information to break through the state-controlled apparatus, and how that information affected the formation of a collective cultural imagination. In attempting to reveal the conceived distinctions between home and foreign, established and novel, authentic and superficial ways of having fun, music practices provide a picture of juxtaposed references from the idealised West and their nationalist reinterpretation, reflecting echoes of a historical memory and dissatisfaction with the status quo of the everyday. Their sounds and performances allowed musicians to play with iconoclasm, convention and the meaning of belonging. Laughing at the serious face of the regime, music proved to be a medium that was impossible to control.

13.00

IASPM-ANZ AGM, Events Room 1

Eating and Drinking

CONFERENCE EVENTS

Tuesday 4 December, 19.00-late **Conference Dinner @ Gothenburg, 17 Grantham Street**

Overlooking the Waikato River, Gothenburg serves a delectable selection of tapas, influenced by flavours from around the world, created by Head Chef Kylie Petterson and her team. Their food is matched with an international wine list and a great selection of craft beer. The restaurant is very popular choice for Hamilton locals and visitors in a vibrant and scenic part of the city.

Wednesday 5 December, 20.00-late **After-Party and DJ Night @ Static Bar, 5 Hood Street**

The Singularity: an evening of fresh and funky forty-fives with DJ Nabeel and TV Disko

AROUND AND ABOUT HAMILTON

Hamilton has a rapidly growing reputation for its stylish and sophisticated bar, restaurant, and cafe scene, all within five minutes walking distance of Wintec. Here are some of our favourites....

Mr Pickles — on Victoria Street; tapas and drinks in the new Riverbank Lane development with views of the river; the preferred post-meeting Friday afternoon venue for the Music Department

Wonderhorse — on Victoria Street; Hamilton's finest cocktail bar with a drink to suit all tastes

Craft — on Hood Street; the widest range of locally and nationally sourced craft beers with an ever-changing menu


Little George — on Hood Street; Hamilton's craft beer success story; friendly atmosphere, outdoor seating, good beer and bar food

Miltons Canteen — on Alexandra Street; the best coffee in town with a classic breakfast menu

Mavis and Co. — on Wintec Campus; a close-run second for coffee and breakfast

Duck Island Ice Cream — on Victoria Street (next to Mr Pickles); extensive variety of gourmet ice cream flavours for an after dinner treat

If you would like recommendations for other eating options (Indian, Chinese, Vietnamese, Thai, fusion, Turkish, and much more), ask one of the organising committee and we'll be happy to point you in the right direction!



Bachelor of Music and Performing Arts (Theatre)
For Careers as Creatives

